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CRAIG, DOUGLAS, O.B.E., M.A.Cantab., F.R.C.M.
F.R.S.A.(Director)
LANKESTER, MICHAEL, G.R.S.M., A.R.C.M.
(Head of Music)
WODEMAN, JOYCE, Hon.R.C.M.(Head of Drama)
STUDHOLME, MARION, A.R.C.M.(Opera Producer)
TAYLOR, PEGGY, Hon.R.C.M.(Stage Manager)
BARKER, HELEN, G.R.S.M., A.R.C.M.
(Chief Repetiteur)
HALL, SHIRLEY (Assistant Stage Manager)
LAMBERT, CATHERINE, Hon.R.C.M.
(Speech Training)
VAN PRAAGH, MADGE, (Movement)
WELLS, YVONNE

Electronic Music

CASSERLEY, LAWRENCE, B.Mus.Columbia,
Hon.A.R.C.M.

BOARD OF PROFESSORS

Ex officio Members

THE DIRECTOR
THE SENIOR PROFESSOR (ANGUS MORRISON, F.R.C.M.)
THE SENIOR PROFESSOR EMERITUS (HERBERT HOWELLS, C.H., C.B.E.,
D.Mus.Oxon., F.R.C.M., F.R.C.O., Hon.R.A.M.)
THE DIRECTOR OF STUDIES AND REGISTRAR
THE BURSAR
THE LIBRARIAN
THE KEEPER OF THE PARRY ROOM LIBRARY

Members appointed by the Council

HUGH BEAN, C.B.E., F.R.C.M.
BARBARA BOISSARD, F.R.C.M., G.R.S.M.
GORDON CLINTON, F.R.C.M., Hon.R.A.M.,
F.B.S.M.
JOHN FRANCIS, F.R.C.M., F.G.S.M.
RICHARD LATHAM, F.R.C.M., F.R.C.O.

TERENCE MACDONAGH, B.E.M., F.R.A.M.,
F.R.C.M.
DOUGLAS MOORE, F.R.C.M., A.L.A.M.
BERNARD STEVENS, M.A., Mus.D.Cantab.,
F.R.C.M.
KENDALL TAYLOR, F.R.C.M.
RICHARD WALTON, F.R.C.M.

Members appointed by the Director

EILEEN REYNOLDS, F.R.A.M., Hon.R.C.M. (to July 1979)
EDWIN ROXBURGH, B.A.Cantab., B.Mus.Dunelm, L.R.A.M., A.R.C.M. (to July 1978)
NORMAN DEL MAR, C.B.E., Hon.D.Mus., F.R.C.M., F.G.S.M., Hon.R.A.M. (to July 1977)

Members elected by the Professorial Body

HERVEY ALAN, O.B.E., F.R.C.M., Hon.R.A.M. (to July 1979)
BERNARD ROBERTS, A.R.C.M. (to July 1978)
JACK STEADMAN, F.R.C.M. (to July 1977)

FOUNDATION AND HISTORY

The Royal College of Music was founded by the Prince of Wales, later King Edward VII, in 1883 and incorporated by Royal Charter. His Royal Highness became the first President of the College and continued actively in that office until his accession to the throne. The Governing Body is the President and Council, who delegate to the Executive and Finance Committee the general management of the College and the control of its funds. The President has always been a member of the Royal Family and is at present Her Majesty Queen Elizabeth The Queen Mother.

The present building was erected in 1894, through the generosity of Mr Samson Fox, on a site granted by the Royal Commissioners of the Exhibition in 1851. Since then, there have been many additions, including a new extension which was completed in 1964. The College now possesses two concert halls, two libraries, an opera theatre, an electronics studio, a museum specially designed for the display and preservation of the College's valuable collection of historic musical instruments, and a large number of teaching studios and practice rooms. The main concert hall, which was built in 1903 and is architecturally the most impressive feature of the College, can accommodate large-scale performances and has seating for 700. The smaller hall, seating about 250, belongs to the extension of 1964 and is ideal for chamber concerts and lectures. There is a modern and spacious lending library, which also contains a collection of gramophone records, and a reference and research library where the College's large and valuable collection of rare books, music and manuscripts is kept and facilities for research students are provided. The Opera Theatre has seating for over 300. The dressing and rehearsal rooms associated with the theatre have recently been rebuilt and extended.

CURRICULUM AND AIMS

The College aims to provide a full-time musical training for students of any nationality between the ages of 16 and 25 who intend to enter the musical profession as performers, teachers or composers, and offers a selection of courses, which are explained below in greater detail. Students over the age of 25 are only admitted exceptionally for studies of an advanced nature. Singers will not normally be admitted under the age of 18. Part-time students cannot be accepted.

Lessons are provided in all the normal musical instruments and subjects (for fuller details, see list of Academic Staff). The College does not provide advanced training for conductors, but a limited number of students in their 2nd or 3rd years can take orchestral conducting as part of their curriculum, if they have the right credentials and promise for the work. Owing to the need to restrict numbers, conducting cannot normally be provided for first-year students.

The College is first and foremost a conservatoire and is particularly concerned for those who aspire to be performers, whether instrumentalists, singers, orchestral players, freelance artists, or composers. It also caters particularly for those intending to teach, who, as an alternative to College of Education and University courses, are seeking a course of musical training where greater emphasis is placed on the development of practical studies and skills and less on academic work and teacher training. The latter is provided in the one-year courses at Colleges of Education and University Institutes of Education, to which it will usually be necessary for potential teachers to proceed at the conclusion of their courses here. Applicants should understand that classroom techniques are not generally covered in our training.

There are many ensemble activities within the College, including two symphony orchestras two chamber orchestras, a wind symphony orchestra, a chorus of about 200 voices, a Bach Cantata Choir, a 20th Century Ensemble (undertaking rehearsal and performance of Contemporary Music) and an Early Music Group (covering Medieval, Renaissance and Baroque Music).

There are courses in Electronic Music (for composers) and Dalcroze Eurhythmics. Lessons, in the Alexander Technique may be provided for those suffering from muscular tension. A considerable number of chamber music groups receive regular coaching from members of the teaching staff. Master classes and lectures by eminent musicians and teachers are arranged from time to time, including a series of coaching sessions and performances by members of The Music Group of London.

There are many extra-curricula musical, social and athletic activities organized and conducted by the students themselves, and concerts by the Students' Association Orchestra and other student groups are a regular feature of College life.

There is a normal programme of internal examinations. The examination at the conclusion of the first year is of particular importance. Performance, reports on progress, attendance and conduct are all taken into account in this examination, and failure will normally result in the student being required to terminate the course.

THE OPERA SCHOOL

The Opera School provides a specialized course of opera training, normally of two years' duration and leading to a Certificate of Advanced Study. Students undertake formal and informal performances of opera, and speech training, mime and movement are also included. The course is only suitable for postgraduate and mature students of singing, who are not below the age of 20 and intend to make a career in opera. Applicants should not normally be over the age of 26 and must be prepared to take singing lessons from a professor who is on the staff of the College. Applications must be made by 15th March, 1977 and auditions will be held in May. Those who attend the audition and are British Subjects will be considered, along with present students of the College, for an Opera Scholarship which provides free tuition plus maintenance of not less than £300 p.a. tenable from September, 1977 for one year (with the possibility of an extension for a second year). Students taking the Performers Course at the R.C.M. are eligible to transfer to the Opera Course from their 3rd year, subject to acceptance by audition.

JUNIOR DEPARTMENT

The College provides a special curriculum on Saturday mornings for talented children from the age of 10. Most of the pupils are Exhibitioners supported by their Local Education Authorities, but provision is also made for fee-paying places. In both cases entrance is by competitive audition. Full particulars may be obtained from the Director of the Junior Department.

DEGREES AND DIPLOMAS

G.R.S.M. Diploma (Graduate of the Royal Schools of Music). Obtained by examination at the conclusion of the Graduate Courses at The Royal College of Music and The Royal Academy of Music. To obtain graduate status under the Department of Education and Science Burnham Scales of Pay, it is compulsory for diploma holders to proceed to a one-year course of teacher training at a University Institute of Education or College of Education. The G.R.S.M. diploma is at present rated as equivalent to a University Pass Degree. It is hoped that honours degree status will be possible for suitable candidates in the near future.

A.R.C.M. Diploma (Associate of the Royal College of Music). Awarded for advanced instrumental performance or teaching (including Singing) and some other musical subjects. Full particulars are contained in the special syllabus, available on request. To gain qualified teacher status under the Burnham Scales of Pay, diploma holders must also successfully undertake a course at a College of Education, normally of one year's duration. To gain entry to such a course, a qualification of five subjects at G.C.E. "O" level or an equivalent is necessary. The examination for this Diploma can be taken by external students.

London B.Mus. Degree. Obtained by examination and assessment after a three-year course and awarded with first or second class honours or pass. More particulars are given below under 'Courses'.

COURSES

- (a) **Performers Course.** A musical training of three or four years' duration, subject to good progress and continued assistance by the Local Education Authority. This training is applicable to singers and instrumentalists who aspire to be soloists, orchestral players, freelance artists, etc. It leads to a Completion of Course Certificate and an A.R.C.M. diploma, to be taken in the 2nd or 3rd year. The first year of the course is of a general nature, including

individual lessons in the principal study, second study and theory, history of music, aural training and many other activities, depending on the student's particular field of study, such as orchestral playing, wind repertoire class, chorus, choir training for organists, languages and movement classes for singers. From the second year greater specialization in the principal subject is permitted and encouraged, and it will often be appropriate to discontinue the second study at this point and to devote the time to an increase in the length of the first study lessons.

- (b) **G.R.S.M. Course.** A comprehensive musical training of three years' duration leading to the G.R.S.M. diploma, which is gained by examination at the conclusion of the course. Students under 18 years old on 31st December of the year of commencement are not eligible. The normal education qualifications for the course are five passes in the G.C.E. examination, of which two must be at Advanced level (or an acceptable equivalent).

All G.R.S.M. students must take a keyboard instrument as one of their studies. Those whose principal study is not a keyboard instrument must have reached a standard of keyboard playing approximately equivalent to Grade V (piano) of the Associated Board of the Royal Schools of Music.

The curriculum covers principal study, second study, stylistic studies, keyboard harmony, form and analysis, aural training, history of music, general knowledge of repertory, elementary choral conducting and, optionally, recorder and Dalcroze Eurhythmics. In addition, students will also take part in some of the other activities mentioned in (a) above. In the later stages of the course there are more advanced historical studies, with opportunities for research in depth through seminars and projects. There is an alternative syllabus in the 2nd and 3rd years for advanced first-study wind and string players, which places greater emphasis on solo performance and less on keyboard skills.

The G.R.S.M. course is recommended for potential teachers but it does not cover classroom teaching techniques. The status of the diploma is explained under "Degrees and Diplomas".

- (c) **General Course.** A musical training of three years' duration, applicable to potential teachers and other applicants, who are not applying for the G.R.S.M. or B.Mus. courses and do not aspire to be performers. It leads to a Completion of Course Certificate and an A.R.C.M. diploma, and a necessary qualification is a G.C.E. with five subjects at "O" level or an equivalent, in view of the fact that many taking this course will find it necessary later to apply for entry to a College of Education (see information about the A.R.C.M. diploma given above under "Degrees and Diplomas"). The course in the first year is similar to the Performers Course given under (a), but a more general curriculum without specialization is provided in the second and third years. Students under 18 years old on 31st December of the year of commencement are not eligible.

- (d) **B.Mus. Course.** A limited number of applicants having an advanced knowledge of harmony and counterpoint and showing good keyboard facility will be accepted for a three-year course leading to the award of the London B.Mus. Degree. The course will include tuition in at least one practical subject. The examination syllabus may be obtained direct from the Academic Registrar of London University, Senate House, Malet Street, London, W.C.1. The following educational qualifications (or an acceptable equivalent) are necessary—Passes in five subjects in G.C.E., two of which must be at Advanced level. Students taking this course have the status of Internal Students of the University.

- (e) **Postgraduate and Advanced Study.** This course, which may be of one or two years' duration, is applicable to older students who have already completed a course elsewhere (University, College of Music, College of Education, etc.) and wish to undertake advanced study in their principal subject, or in Baroque and Renaissance music. An advanced standard of performance and/or technique will be necessary for gaining entry. The course leads to the award of a Certificate of Advanced Study.

- (f) **Opera Training.** See page 8 under 'Opera School'.

TIME OF ADMISSION AND GENERAL REGULATIONS

Students will only be admitted at the beginning of the September Term unless there are exceptional reasons for their wishing to begin their studies at some other time. They sign an undertaking on the Entrance Form to abide by the general regulations of the College which may be found on page 15 of this prospectus. Students whose attendance, progress or conduct is unsatisfactory, may at any time be required to leave by a date to be specified by the Director.

EDUCATIONAL QUALIFICATIONS

The qualifications necessary for B.Mus., G.R.S.M. and the General Courses are mentioned above. For the Performers Course no special academic qualifications are necessary, but the College will not accept applicants with less than five subjects at G.C.E. "O" level, unless they show special talent as performers. The C.S.E. with a Grade I pass is considered the equivalent of a pass in G.C.E. "O" level.

FEES (1976-77)

Tuition		per term	per annum
Performers, G.R.S.M.	}	all	£183
B.Mus., General and Opera Training Courses			
Postgraduate and	{	minimum	*£ 74
Advanced Study		intermediate	*£111
Course		maximum	*£148
			£222
			£333
			£444

*according to the amount of individual tuition required per week (1, 1½ or 2 hours)
Students from overseas are not eligible for the minimum rate.

Students' Association Fee (compulsory)

Postgraduate students	...	...	...	...	£6.00 per annum
All others	...	...	...	...	£12.00 per annum

Extra Tuition

Additional tuition in a student's principal or second study, or tuition in a third study, can usually be provided, but an extra termly charge will be incurred and this may not necessarily be paid by the Local Education Authority.

Payment of Fees

All fees for a term are due by the *first day of term* or within 10 days of the presenting of the account. Students, or the parents of students, are liable to pay all fees unless these are paid in full direct to the College by a Local Education Authority or by some other grant-giving body. When a grant is withdrawn in the middle of a course, liability for fees from then onwards falls on the student or the student's parents. The Registrar requires a clear term's notice if a student leaves College before the recognised end of the course. In default of such notice a full term's fees are officially payable at the same time as if the student had remained at College.

Unexpected Termination of Studies

The Registrar must be notified in writing one clear week before a new term begins if a student is not resuming studies that term: otherwise the full fees for that term will be payable in lieu of proper notice being given.

Practice Facilities

The College possesses 40 practice rooms. As these are in constant demand, instrumentalists and singers should expect to undertake most of their practice at their homes or lodgings and make the necessary arrangements to do so.

METHOD OF ENTRY AND CLOSING DATE

Applicants for September, 1977 must complete the Application Form and send it with the Entrance and Examination fee of £7.50 by the closing date for entries which is 14 January, 1977. The following two classes of people may however apply at a later date, the closing date for them being as indicated:—

Overseas Applicants sending a tape recording (as explained on page 11)	15 February, 1977
Applicants for the Opera Course (see under 'Opera School' on page 8)	15 March, 1977

OVERSEAS APPLICANTS

Overseas applicants who for geographical reasons are unable to attend an entrance examination may submit with their entry form and fee a tape recording of a performance of two pieces (certified by a responsible person), a testimonial from a reputable musician and, if Associated Board examinations have been taken, a photocopy of the marks and examiner's remarks in the highest grade. They are not obliged to perform on this tape one of the pieces prescribed below under 'Entrance Examinations'. **Unfortunately, it is not practicable to examine guitarists or tympani and percussion players by tape.** Applicants offering any of these subjects as their principal study must attend in person for an audition, as also must those applying for the B.Mus. course.

WITHDRAWAL OF ENTRY

The following rules relating to the return of entrance fees apply:—

Withdrawal notified before 14th January. The whole fee is returned.

Withdrawal notified 30 days or more before the examination date. Half the fee is returned.

Later withdrawal. It is regretted that no refund can be made.

COMPOSERS

Applicants offering composition as their principal study must submit two contrasting samples of their compositions, either with the entrance form or at least by 1st March, 1977. They must offer one practical study at the entrance examination and will be required to take the more advanced theory paper set for the B.Mus. course applicants.

ENTRANCE EXAMINATION

The entrance examination will be held during the week beginning 18th April, 1977. All applicants must attend an entrance examination and particulars of the date and time are notified in February or March. Only in exceptional circumstances can applicants be examined at periods other than the one mentioned above.

The award of a place will be conditional on the receipt, in due course, of a satisfactory Medical Certificate from the candidate's doctor.

Entrance to the College is competitive and a high standard of performance on the principal study is demanded of applicants for *all courses*. Musical promise and age are also taken into account. Candidates must perform two pieces in their principal study, one of which must be from the prescribed list where applicable (see page 12) and the other of a contrasted nature. They should, if possible, also present one piece of their own choice in their second study. The offering of a piece in the second study (piano or organ) is only compulsory for G.R.S.M. and B.Mus. course applicants whose principal study is not a keyboard instrument. There is a theory paper containing tests in harmony and two-part counterpoint and a short essay question. B.Mus. course applicants and composers take a more advanced theory paper, containing four-part writing for strings, three-part counterpoint and an essay question. Those applying for the Postgraduate and Advanced Study course are only required to take the theory paper if their principal study is composition.

All candidates will be given sight-reading and aural tests. Applicants for the B.Mus. and/or G.R.S.M. courses and composers will also be given tests of musical initiative, including sight-reading at the piano (whether or not it is their principal study) and the harmonisation of a short melody at the keyboard.

As three hours are allowed for the theory paper, candidates must expect to remain at College for most of the day of the examination.

Those candidates who are selected to take part in the finals for the scholarships will be asked to perform a second time on the day on which their examination takes place and must be prepared to stay until approximately 6.30 p.m.

Instrumentalists and singers will be provided with an accompanist or may bring their own if they wish.

PRESCRIBED PIECES FOR ENTRANCE EXAMINATIONS 1977

Pianoforte one of the following

Beethoven	Sonata in F#, Op. 78, 1st movt.	<i>Aug.-Stainer & Bell</i>
Chopin	Any study from Op. 10.	
Haydn	Sonata No. 1 in E $\flat$, 1st movt.	<i>Aug.-Stainer & Bell</i>
Mozart	Sonata in D, K.576, 1st movt.	
Schubert	Sonata in E $\flat$, D.568 (Op. 122), 1st movt.	

Violin one of the following

Bach	Allemanda/Giga from Partita No. 2 in D minor.	<i>Peters</i>
Handel	Sonata No. 2 in G minor, 1st and 2nd movts.	<i>Peters</i>
Sarasate	Malaguëna (Spanish Dances Book I).	<i>Lengnick</i>
Suk	Appassionato, Op. 17 No. 2 (from Op. 17, Book I)	<i>Lengnick</i>

Viola

Gordon Jacob	Air and Dance.	<i>O.U.P.</i>
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Cello one of the following

Eccles	Sonata in G minor, 1st and 2nd movts.	<i>Lengnick</i>
Porpora	Sonata in F, last 2 movts.	<i>Schott</i>
Vivaldi	Sonata in A minor, 1st and 2nd movts.	<i>Schott</i>

Double Bass

Cimador	Concerto in G, 1st movt.	<i>Yorke Edition</i>
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Flute

Godard	Allegretto.	<i>U.M.P.</i>
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Oboe

Mozart	Concerto in C, 1st movt.	<i>Boosey & Hawkes</i>
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Clarinet

Schumann	Phantasiestücke, 1st and 2nd movts.	<i>Peters</i>
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Bassoon

Galliard	Sonata No. 5.	<i>Peters</i>
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Horn

Brahms	Intermezzo, Op. 119, No. 3, arr. Ivan Phillips.	<i>O.U.P.</i>
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Trumpet

Flor Peeters	Sonata for Trumpet, last 2 movts.	<i>Peters</i>
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Tenor Trombone

Saint-Saëns	Cavatine, Op. 144.	<i>U.M.P.</i>
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Bass Trombone

Boutry	Tubaroque.	<i>U.M.P.</i>
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Harp

Dussek	Sonata, 1st movt.	<i>Schott</i>
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Guitar

Frescobaldi	Aria con Variazione, (without repeats).	<i>Schott</i>
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Recorder

Handel	Any one of the four Recorder Sonatas, Op. 1.	<i>Schott</i>
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Lute

Ferrabasco	Pavan 6 (page 40 of the facsimile ed. of Robert Dowland, Varietie of Lute Lessons 1610).	<i>Schott</i>
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Candidates should be prepared to play the above pieces either with or without repeats, as requested by the Examiners.

Other Subjects

There are no prescribed pieces for singers, organists or for other subjects not mentioned above.

DATES OF TERMS

Academic year 1976-77

20 September, 1976	...	10 December, 1976
3 January, 1977	...	25 March, 1977
25 April, 1977	...	15 July, 1977

Academic year 1977-78

19 September, 1977	...	9 December, 1977
2 January, 1978	...	23 March, 1978
24 April, 1978	...	14 July, 1978

In each academic year there are three twelve-week terms.

LOCAL EDUCATION AUTHORITY GRANTS

Immediately notification is received that a place at the College has been gained, application should be made to the Local Education Authority for a grant (if one is required). To avoid disappointment it will be wise at an earlier stage to ascertain from the L.E.A. what academic qualifications are demanded by them and whether there are any age limits. Most L.E.A.s demand 5 subjects at G.C.E. "O" level and there are a few who will only make awards to those who have also gained passes in 2 subjects at "A" level. The award of a place by the College cannot be a guarantee of eligibility for a L.E.A. grant.

ACCOMMODATION

The College is non-residential, apart from the Robert Mayer Hall of Residence, which accommodates 40 men students. Particulars concerning the Hall may be obtained from the Lady Superintendent of the Royal College of Music.

Queen Alexandra's House (Kensington Gore, London, S.W.7.) is a women's Hall of Residence administered by an independent Trust for students of music and arts in the Kensington area. A number of places are reserved here for R.C.M. students. Particulars may be obtained from The Principal, Queen Alexandra's House.

The Henry Wood House, Camberwell, London, S.E.5. is a Hall of Residence set up by the Music Students Hostel Trust for students of the four main London music colleges. It accommodates about 40 men and women students. Each College is allocated 10 places. Application should be made to the Lady Superintendent of the Royal College of Music.

Other accommodation, at reasonable cost and with practice facilities, is hard to find. The Lady Superintendent will give advice and help and send accommodation lists, but in a non-residential College it is not her responsibility to find lodgings for students. Overseas students, especially pianists, should endeavour to make suitable arrangements before they arrive in London.

IMPERIAL COLLEGE OF SCIENCE AND TECHNOLOGY HEALTH CENTRE

By arrangement with Imperial College, the facilities offered at its Health Centre, which include a well-equipped surgery, consulting rooms, pathological laboratory and sickbay, are available to all our students in an emergency. Students living within a certain radius may, if they wish, register under the National Health Service with the physician in charge of the Centre, Dr. Christopher Grey, B.A., M.B., B.Ch.(Oxon), M.R.C.S.(Lond), Hon.R.C.M.

SCHOLARSHIPS

A limited number of scholarships are offered annually to candidates who show exceptional promise as instrumentalists, singers or composers. For particulars of Opera Scholarships, see under "Opera School."

Scholarships will normally be paid as cash grants of £160 per year direct to each scholar in three termly instalments and are not therefore reflected in accounts for Fees. Scholars themselves are responsible for applying to Local Education Authorities for grants, as previously explained; if in any individual case there is difficulty about this, the Bursar should be informed, so that special arrangements can be made, if necessary. The normal period of tenure is three years, with the rare possibility of an extension for a fourth year, but a scholarship may at any time be terminated by the College if the health, progress or conduct of the scholar is unsatisfactory. Successful candidates will be expected to begin their studies in September, 1977.

A few of the scholarships offered may be close scholarships, which have special or local conditions for candidates who are:—

- (1) Natives of Ulverston district (Lancashire), Yorkshire, Liverpool (or residing within 12 miles), Bristol (or adjacent counties), Kent, Norfolk, Shropshire, Berkshire, Devonshire, Wiltshire or Wales, (and amongst those for Welsh Students is the Owen Bryngwyn Scholarship).
- (2) Relatives or nominees of performing members of the Royal Amateur Orchestral Society.

Scholarships, however, are awarded on merit, and eligibility for a close scholarship will not necessarily enhance a candidate's chance of gaining one.

Nationality, eligibility and examination

The scholarships are open to British subjects only and candidates under the age of 16 and over the age of 25 will not normally be eligible. Otherwise, all those who attend the entrance examination (during the week beginning 18th April) will be considered for a scholarship and no further entrance form is required.

EXHIBITIONS

Six or more Exhibitions of £80 per annum, to run for a maximum of three years, are awarded annually to students of any nationality who are already in their first year at College. These are payable in the same way as Scholarships.

PRIZES

A large number of prizes is awarded annually to College students of all nationalities.

MICHAEL GOUGH MATTHEWS

Registrar

REGULATIONS FOR STUDENTS

Students' addresses during term time

All students must make sure that their address and telephone number are known in the General Office, where a directory of addresses is kept. Changes of address must be notified immediately.

General discipline, attendance at studies, leave of absence and illness

Students are reminded that they have signed an undertaking on their entrance form to abide by the normal disciplinary regulations of the College and must attend the lessons and classes arranged for them. Students whose conduct, attendance or progress is unsatisfactory may at any time be asked to leave.

No student may be absent from his/her studies without the Registrar's permission. When absence is necessitated by illness or other cause, the General Office must be informed immediately, preferably by telephone. A medical certificate must be sent in the case of absence for more than three consecutive days on account of illness. Students who feel ill when in College should report to the Lady Superintendent.

It is important that all classes and rehearsals should start punctually. Members of the orchestras must be in their seats five minutes before the start of a rehearsal to allow time for tuning and the signing of the attendance sheet. In the case of illness or unavoidable absence from orchestral rehearsals, the Assistant Registrar must be informed in good time and parts which have been borrowed must be returned before the rehearsal.

Only in an extreme emergency should a student ask another student to deputise for him in an orchestral rehearsal without the prior permission of the Assistant Registrar.

Professors expect students to let them know in good time if their lessons have to be changed on account of special College rehearsals or other unavoidable circumstances. Students are not allowed to take individual lessons in musical subjects outside the College.

All students are expected to attend at least four College concerts each term.

Students must obtain official permission from the Registrar to undertake professional performing engagements and regular teaching commitments. Permission to undertake the latter is given on the understanding that College activities take precedence. Application forms can be obtained from the Registrar's Secretary.

Change in studies

If a student wishes to change his course of studies, or professor, he should first discuss the matter either with his present professor or the Registrar. It is NOT permissible for him to approach another professor before he has taken this action.

Lockers for coats, instruments etc.

Lockers are available for students, except those resident in Queen Alexandra's House or the Robert Mayer Hall, on payment of £1 deposit fee in the Finance Office. The Hall Porter will issue keys on production of receipts. Deposits will be returned when keys are surrendered.

Lost Property

The College cannot accept responsibility for anything lost in the College so students are earnestly requested to look after their property carefully and not let it out of their sight. Anything lost or found should be reported to the Lady Superintendent.

Letter Racks

It is important that students should look regularly in the letter racks, where letters and urgent messages relating to their lessons and studies will be placed.

AUDITORS
MESSRS. GERARD VAN DE LINDE & SON
Eldon Street House
Eldon Street, London EC2P 2AY

BANKERS
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